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"Coplas del Marques d'Astorga á ssu amiga." Dr. Keniston seems to have overlooked the fact that these *coplas* are also contained in the *Cancionero* of the British Museum, edited by me years ago: "Der Spanische Cancionero des Brit. Mus. (Ms. add. 10431)," Erlangen, 1895, No. 284, p. 121. Besides the many variants which this edition furnishes, as I there stated: "Das Cabo ist ganz verschieden in der Hs." It follows here:

Dios, en cuyo mano puesta
está toda nuestra vida
mucha ó poca,
aparte toda rrespuesta
cruda, fuerte, desabrida,
de tu boca.

It is imperfect, as it should contain twelve verses.

The editor says (p. 7, note), that the author of these *coplas* may be "any one of the first three Marquises." If Gayangos be correct (*Catalogue of Ms. in the Brit. Mus.*, I, 421), that the Marquisate was not created till 1465 (July 16), then the author would most likely be Don Pedro Alvarez Osorio, Conde de Trastámara. See my ed. of the *Cancionero des Brit. Mus.*, p. 13. Lopez de Haro, *Nobilario*, I, 283, gives the date as July 6, 1475.

Dr. Keniston's publication is an excellent one, and we hope that he may soon republish some of the other rarities contained in the Library of the Hispanic Society.

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CORRESPONDENCE

COSMO MANUCHE, DRAMATIST

To the Editors of *Mod. Lang. Notes*.

SIRS:—Probably few students of the drama ever read one of the three dramas (one tragedy, two comedies) of Cosmo Manuche, and fewer still know anything of the man himself. This is not to be wondered at, because his plays are not to be found in every library, and, besides, they are comparatively unimportant when

brought into contrast with the real dramatists of the period in which he lived. Historically, however, his pieces, though never acted, contain a significance beyond their literary or dramatic worth. For Manuche belongs with some scores of other minor dramatists who were the real harbingers of the Restoration Drama, continuing as they did the decadent elements in Jonson, Fletcher, Middleton, Massinger, Webster, etc., and thus forming a rather closely connected bridge between the later Jacobean dramatists and Wycherley, Vanbrugh, Congreve, etc.

This brief statement may be sufficient excuse for the publication of the following document found among the Egerton MSS. (No. 2623, fol. 34) in the British Museum,—especially as Manuche's two comedies (pr. 1652) belong to the class indicated. The signers of this curiously composed certificate are too well known to historians to require comment here. Berkeley and Talbot were favourites with the Merry Monarch, with whose restoration they were much concerned. (See Carte's *Original Letters*, etc., *passim*.)

The document referred to is self-explanatory, so far as it is coherent, and runs as follows:

"These are to Certifie, that Maior Cosmo Manuche: hath Dutifully, And soberly served his late Maies.^{ties} (of blessed memory) As Cap.^{tn} And Maior: of ffoote from the beginning of the late Warrs in England, to their Ending. And after which, Contrived himselfe (with much paines and hazard) into his Maies.^{ties} service in Ireland, And the Islands of Sorlings: Tell they were deserted by his Maies.^{ties} armies And hath since Endured severall greeuious imprisonments in London by the Tyranicall wills of his Now Maies.^{ties} Enemies. To the ruine of himselfe, his wife, and two Children. Himselfe, being disabled by sicknesse (caused by those sufferings) to giue a Personall accompt of of [*sic*] his former sufferings, And Present deplorable Condition [G]iuen vnder our hands at whitehall this 12th of Decem.^{br} 1661

Jo. Berkeley
G. Talbot
Lewis Dyne."

WATSON NICHOLSON.

London, England.